178 the Nama are made of bamboo and smaller than those of the Komo.
534 The big instrument here is the drum which is beaten with a bent iron rod. The syncopation is given on the bass drum which is wooden; the vibrations of the skins stop, and one would say that the sound is the knock of a bone that is broken clean; it gives one the shivers.

178 The Komo is always most carefully hidden, and one has to belong to the village to know in which hut it dwells. The main parts of the fetish are enclosed in baskets just like those used for transporting cotton, but three iron rods (3) on which /148/ sacrifices are made

> 3. In the presence of the uninitiated these sticks are called Komo djoloko, and (again so that none of the mysteries will be revealed) the warada, those who speak in the name of the idol, are called djoloko samana, "those who carry the chains of Komo."

are usually kept in the skin of a striped cat. The Nama lives under a tamarind tree outside the village and has a beehive for a tabernacle.
[417] The whole thing is surrounded by a djasé, a kind of palisade made of coarse mats which hides from the uninitiated both the hive and the receptacle into which the remainder of the victims' blood is poured.

178 The Nia and the Wara, or Djara, have round huts surmounted
346 by conical thatch roofs. While the first is inside the village, the second is always outside at one of the entrances. The Kono has a square house with a flat terrace roof. It is always decorated with small bells fastened by lines on which are hung skulls of dogs and goats that have been sacrificed. Usually, if not always, it faces the inside of the village. The Magna does not have a temple strictly speaking, but it has its altar, a round turret surmounted by a receptacle
[824] to receive the blood of victims. It is outside the village and always under a silk-cotton tree (Eriodendron anfractuosum -- kapok tree).

178 The Komo is equipped with a jointed mask and a cloak made of feathers of guinea fowl, hens, etc., which are used for the sacred dance. By means of a stick which the feather cloak hides from sight,

764 This ceremony, as beautiful as it is touching, ends with this prayer: "Give us rain when winter comes, give us a plentiful harvest, a vigorous old age, children and wives, and give us prosperity." [482] Four strong fellows then come and take the corpse on their shoulders and, preceded by children and grandchildren who shout and cry, they carry it to the cemetery at almost a run, and the whole crowd follows them (1). The men line up around the grave, the women place themselves behind them, and the sons of the deceased go down into the grave. They undo the mat, take their father in their arms, and lay him in the niche on his right side, facing east. Then they tear a little of the shroud, or white blouse, of the buried man, and one of those present takes the strip torn off and holds it outside of the grave. [417] The children build an arch above the corpse out of small boards that are sometimes worked and colored, but most frequently out of wood chips (faléma) or large slabs of earth dried in the sun. While they are building, the youths mix mortar to stop up the cracks and thoroughly coat the whole structure. The women clap their hands and then sing in low tones to the sound of the drums.

1. In Bani country I have seen the spear of the deceased carried with great ceremony. The oldest son from time to time threw a few cowrie shells onto the corpse, and the crowd rushed to get them. This djansa is seldom performed, and the custom is not at all general.

764 782 When the work is done, the children come out of the grave, and the person in charge of the funeral ceremony comes forward, on his shoulder a hoe with the blade hafted in reverse and in his hand a gourd of water. He leans over the grave. The drums stop beating, the women are silent, and he pours water on the head of the buried man three times, saying: "See /221/ this water, do not be angry, forgive us, give us rain in winter and a plentiful harvest (1). Whether